

Translation Strategies for Detective Novels in China: A Historical and Methodological Review

Gao Ziling
East China University of Science and Technology, China

Wang Letian
East China University of Science and Technology, China

Wu Biyu (Corresponding Author)
University of Shanghai for Science and Technology, China
Email: wubiyu1969@sina.com

Received: 25/11/2024

Accepted: 28/02/2025

Published: 01/03/2025

Volume: 6 Issue: 2

How to cite this paper: Ziling, G., Wang, L., & Biyu, W. (2025). Translation Strategies for Detective Novels in China: A Historical and Methodological Review. *Journal of Critical Studies in Language and Literature*, 6(2), 57-76

DOI: <https://doi.org/10.46809/jcsll.v6i2.338>

This work is licensed under the Creative Commons Attribution International License (CC BY 4.0). <http://creativecommons.org/licenses/by/4.0/>



Abstract

This review examines the translation methods of Western detective novels in China, tracing their historical evolution from the early 20th century to the present. It discusses translation strategies such as literal translation, adaptation, and localization, analyzing their cultural impact and the challenges of maintaining narrative and linguistic fidelity. Despite advancements in translation techniques, concerns remain about the extent to which translations preserve the original works' nuances. Using digital scholarly databases, this review highlights key trends and debates in detective novel translation studies, particularly their role in cultural exchange. This review examines the translation and localization of Western detective novels in China, contributing to the understanding of cultural exchange and adaptation while preserving original narratives. It aims to identify key translation methods, assess their impact, and address challenges in fostering cross-cultural understanding in detective fiction translation.

Keywords: Detective novel, Translation Skills, Translation Strategies, Translation Techniques

1. Introduction

Western detective novels, born in the context of modern jurisprudence, not only led a profound innovation in literary form but also became a crucial medium for cultural transmission (Zhan, 2022). Since the world's first detective novel, *The Murders in the Rue Morgue* by Edgar Allan Poe, debuted in 1841, this literary genre has gradually attracted readers worldwide with its unique charm. Over time, since the late 19th century, Arthur Conan Doyle's Sherlock Holmes series has gained worldwide popularity (Tao, 2020). Detective novels have not only evolved from their nascent stages to widespread acclaim but have also profoundly influenced the global literary landscape, creating countless classic detective characters and reasoning models.

In China, the introduction and dissemination of detective novels carry significant historical and cultural implications. Zhou Guisheng first explicitly proposed the concept of "detective novels" ("侦探小说") in 1916, marking the official establishment and acceptance of this foreign literary form in China (Yang, 2009). During the late Qing period, faced with the wave of

translation and introduction of detective novels, many scholars dedicated themselves to the efforts. They not only facilitated the rooting and growth of detective literature in China but also continuously explored and experimented in translation practice, leaving valuable experiences and insights for future generations. Zhou Guisheng's advocacy of the "literal translation" method represented an important innovation in detective novel translation strategies, emphasizing faithfulness to the original work and striving to preserve its style and essence (Yuan, 1996).

Over more than a century of development, the translation of detective novels in China has embarked on a long and illustrious journey. Today, with the acceleration of globalization and increasingly frequent literary exchanges, the current state of detective novel translation has garnered significant attention. This paper aims to explore the status and future direction of translation strategies for detective novels by reviewing scholarly research findings on the topic.

2. Current Trends in Detective Novel Translation Studies

In this section, the author will analyze the trends in publications, research hotspots, the volume of publications, and keyword distribution of detective novel translation studies using the CNKI (China National Knowledge Infrastructure) database (as of January 1, 2024). This comprehensive overview aims to present the current landscape and recent advancements in the field of detective novel translation studies.

Conducting an advanced search on CNKI with "detective novel translation" ("侦探小说翻译") as the theme and selecting sources from Peking University Core Journals and CSSCI, the results indicate significant changes or developments in the quantity, quality, methodology, and theoretical understanding of detective novel translations. Therefore, this article is based on the literature retrieved from the CNKI database using the aforementioned search method, and uses the year 2000 as a milestone to observe subsequent changes and trends, primarily focusing on the current state of detective novel translation studies in China. The core journals in the field of detective novel translation hold significant academic influence, especially regarding discussions on detective novel translation, providing abundant and excellent prior research for subsequent researchers.

2.1. Publication Trends in Research Achievements

According to the visual trend analysis of CNKI's bibliometric data (Figure 1), research on detective novel translations is predominantly focused on the translation and introduction of detective novels during the late Qing Dynasty and early Republic of China period. From the publication trends of selected Peking University Core Journals and CSSCI sources, it is evident that compared to the slow and steady trend in the 20th century, there has been a significant increase in the volume of research publications on detective novel translations in the 21st century, with new research findings being published annually.

The earliest recorded research on detective novel translation is the article *The Pioneer Translator of Late Qing Period: Zhou Guisheng* by Yuan Diyong, published in Chinese Translators Journal (CTJ), which explored Zhou Guisheng's translation practices and theories. The number of publications gradually increased over the years, which is particularly evident in the lines representing cited articles and reference articles.

Selected articles (represented by the red line) show a relatively low and steady number of publications from the 1950s through the early 2000s, with only a slight increase around the mid-2000s. This indicates a limited but consistent interest in detective novel translation during these decades, which aligns with the notion that detective novel translation was not widely studied in the early years.

Cited articles (depicted by the black line) have shown a gradual rise, with a notable increase in the years after 2010, highlighting that the field began to gain more recognition and scholarly attention. This trend matches the growth of academic interest in detective novels during the 2010s, driven in part by various anniversaries and historical events, such as the 120th anniversary of the First Sino-Japanese War in 2014.

Reference articles (shown by the blue line) experienced a significant surge starting in 2013, with a peak in 2014. The number of reference articles shot up dramatically in 2014, a trend likely tied to the wave of academic interest in the history of the late Qing and early Republic of China periods. This aligns with the increase in scholarly work surrounding the First Sino-Japanese War anniversary and its relevance to detective novel translations from that era.

From 2015 onward, the graph shows a gradual decline in the publication volume, maintaining an annual output of one to two articles. This indicates that while there was an initial surge in interest, the field has now settled into a more consistent and specialized focus, reflecting a more niche academic interest in detective novel translations and their historical significance.

In summary, the sharp increase in publication volume between 2013 and 2014, particularly in the reference articles (blue line), aligns with major historical events fueling academic interest. The gradual decrease in the years after 2015 suggests that while the field has stabilized, it is still a specialized area with more modest academic output, especially in terms of new selected and cited works.



Fig. 1: Detective Novel Translation Publication Trend Chart

To investigate the characteristics of journal distribution in the field of domestic detective novel research since the 21st century, it is essential first to identify the sources of the literature, specifically, which journals the relevant papers are published in. Through the analysis of the sources of 36 documents provided by CNKI's (China National Knowledge Infrastructure) visual analysis (Figure 2), it is discovered that the journal distribution primarily falls into two categories: one comprises foreign language professional journals and academic journals, and the other comprises social science journals and academic journals. Most papers on detective novel translation are published in literature research and translation journals. Among these, Chinese Comparative Literature has the highest number of publications, with four articles, indicating that scholars in the field of detective novel translation consciously engage in comparative research to improve and advance translation practices.

Furthermore, six articles are published in social science journals, including *The Influence of Holmes' Detective Stories' Translations on the Narrative Mode of Modern Chinese Detective Novels* by Du Tingfang in 2014. This indicates that scholars have started to focus on the impact of detective novel translation practices on the literary creation of translators themselves, a point many scholars mention when studying detective novel translation. In both 2009 and 2020, related literature was published in film-related journals, examining the significant role of detective novel translation in films adapted from detective novels or featuring detective characters. This indicates a certain degree of innovation in the perspective of detective novel translation research, delving deeper from a dissemination viewpoint.

According to the discipline distribution bar chart provided by CNKI's (China National Knowledge Infrastructure) visual analysis (Figure 3), most articles fall into the categories of Art Theory, Chinese Literature, Foreign Languages and Literature, and Chinese Language. This indicates that the domestic academic community mostly approaches the research on detective novel translation from the perspective of Chinese Literature, focusing on art theoretical aspects and examining translation strategies in the process of English-Chinese translation using Chinese as the basis.

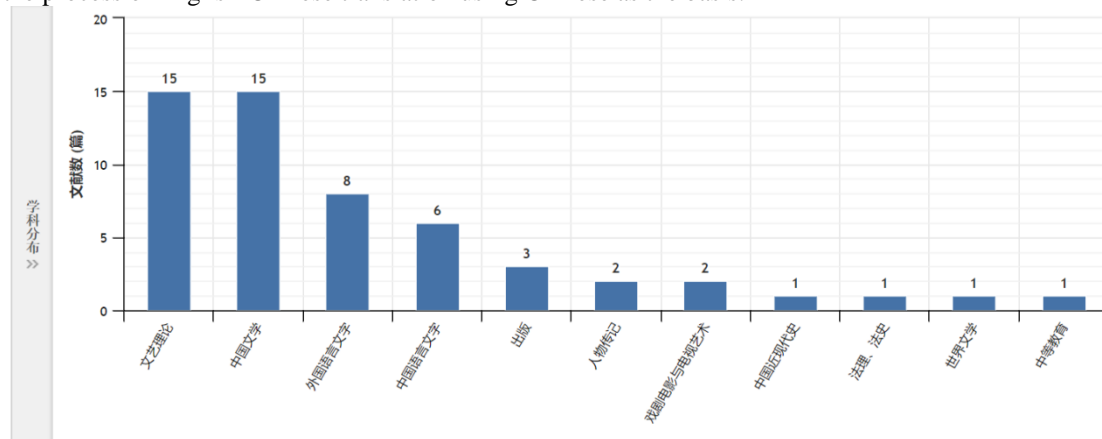


Fig. 2: Distribution of Journals on Translation of Detective Stories

Additionally, there are studies related to Publishing, Biographies, Drama, Film and Television Arts, Modern and Contemporary Chinese History, Legal Theory, Legal History, World Literature, and Secondary Education. This diversity in research perspectives on detective novel translation signifies a broad range of viewpoints, fostering innovation in the field.

2.2. The Academic Influence of Domestic Translation Institutions' Research Since the 21st Century

To study the academic influence in the field of detective novel translation, one can analyze it based on visual indicators and funding distribution charts. According to the funding statistics from CNKI's (China National Knowledge Infrastructure) bibliometric visualization (Figure 4), the National Social Science Fund of China (NSSFC) accounts for more than half of the total, reaching 61.54%. The types of projects include the National Social Science Fund of China (NSSFC), China Postdoctoral Science Foundation Funded Project, and various provincial projects, totaling 11 projects.

Prior to 2011, the number of funded projects on detective novel translation studies was zero. However, after 2011, support from the National Social Science Fund of China (NSSFC) for such research became steadily consistent, peaking in 2014 with three funded projects. Other provincial funds and the China Postdoctoral Science Foundation Funded Project also began to pay

attention to detective novel translation studies. It is evident that since 2011, detective novel translation research has received funding support, reaching its peak in 2014 with three funded projects. This ensured the development and outcomes of detective novel translation research, thereby increasing its academic influence.

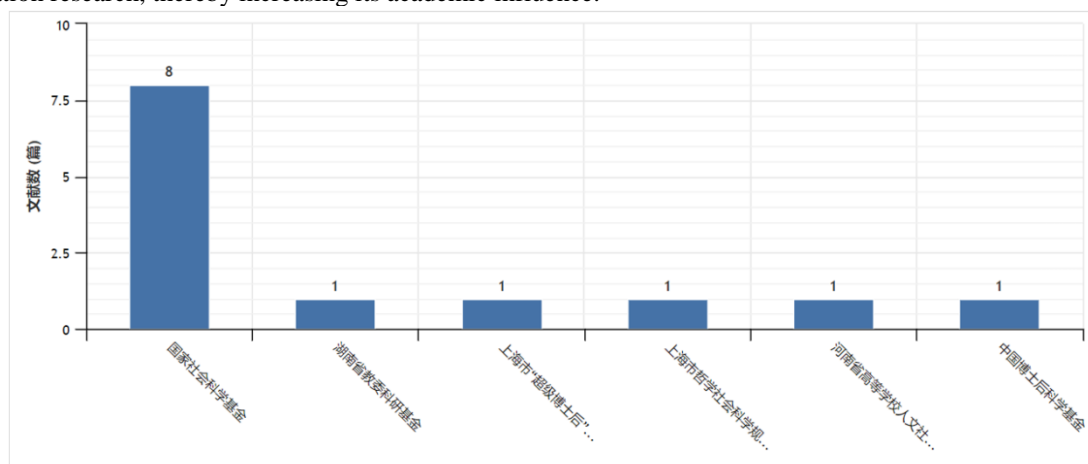


Fig. 3: Distribution of Literature Funds Related to Translation of Detective Novels

According to the visual indicators analysis from CNKI (Figure 5), the 36 papers on detective novel translation published in Peking University Core Journals and CSSCI journals have significant academic influence. The total number of downloads reaches 27,902, with an average of 775.06 downloads per paper, while the total number of citations is 389, averaging 10.81 citations per paper. This indicates that the core journals in the field of detective novel translation have substantial academic influence, providing excellent prior research for subsequent researchers.

指标分析

文献数	总参考数	总被引数	总下载数	篇均参考数	篇均被引数	篇均下载数	下载被引比
36	93	389	27902	2.58	10.81	775.06	0.01

Fig. 4: Analysis of Visual Indicators of Translation of Detective Novels

2.3. Distribution of Research Themes in Detective Novel Translation Since the 21st Century

Using Citespace, a keyword theme distribution map was generated from the 36 documents retrieved from CNKI (Figure 6). The document themes are clustered into two major categories: “translated novels” (翻译小说) and “detective novels” (侦探小说).

In the “translated novels” (翻译小说) cluster, frequently occurring thematic terms include “single volume” (单行本), “Liang Qichao” (梁启超), “textual forms” (文本形态), “potential influence” (潜在影响), “readers” (读者), “narrative perspective” (叙述视角), “narrative structure” (叙述结构), and “utilitarianism” (功利主义). These themes mainly focus on the translation techniques, historical motivations, and long-term impacts of detective novel translation during the late Qing Dynasty and early Republic of China period.

In the “detective novels” (侦探小说) cluster, high-frequency thematic terms include “translation history” (翻译史), “case fiction” (公案小说), “novel creation” (小说创作), “legal science popularization” (法制科普), “late Qing to Republic period” (清末民国), “marketization” (市场化), and “translation” (翻译). These themes primarily address the historical background, historical status, and historical role of detective novel translation.

In the overlapping section of the two clusters, frequently occurring thematic terms include “writers” (文学家), “translators” (翻译家), “outstanding figures” (杰出人物), “Xu Nianci” (徐念慈), and “female translators” (女性翻译). This indicates that both categories of research place a high emphasis on gendered translators, recognizing the outstanding contributions of both male and female translators in the field of detective novel translation.

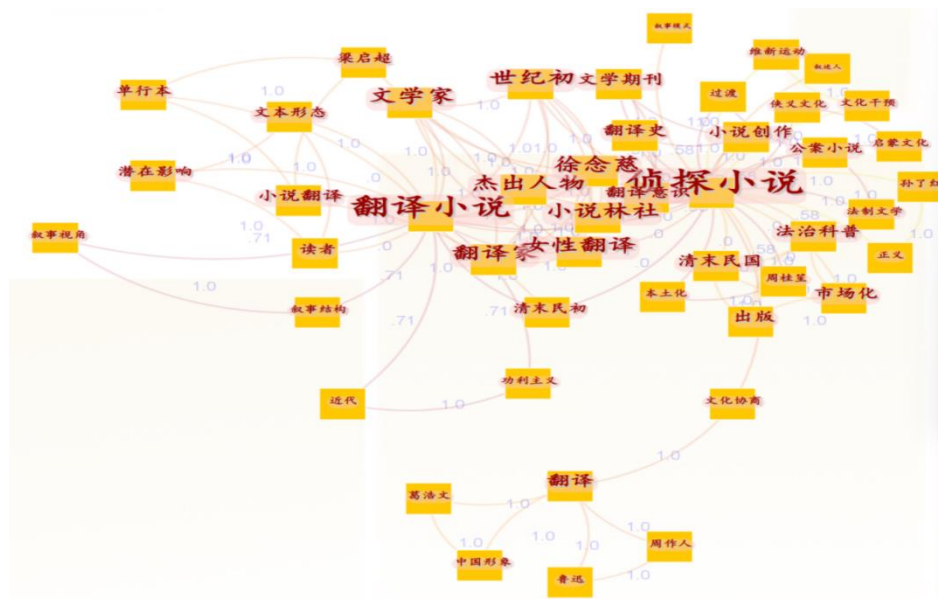


Fig. 5: Keyword Distribution Map of Detective Novel Translation on China Knowledge Network (CNN)

After further screening, 35 documents have been selected for review. The next section will provide a comprehensive review of detective novel translation studies, beginning with the analysis of the various translation techniques employed by scholars and ending with a thorough exploration of the translation strategies.

3. Research on Translation Techniques for Detective Novels

To study translation techniques in detective novels, one must first understand their narrative techniques. This is because narrative techniques determine the complex structure and sense of suspense in the novel. Mastering narrative techniques such as flashbacks and interludes helps translators accurately reproduce the original narrative logic and emotions, maintaining suspense and tension. Additionally, the specific cultural context and metaphors involved in narrative techniques determine the translation quality and reader experience. Overall, in-depth research into narrative techniques is the foundation of high-quality translation, ensuring logical consistency, information integrity, and accurate cultural transference.

Also, the author finds that the literature on detective novel translation techniques mainly focuses on two topics:

1. Research on narrative techniques in detective novels
2. Research on translation techniques for detective novels

The author will review the research on translation techniques for detective novels from the aforementioned two aspects.

3.1. Narrative Techniques in Detective Novels

Narrative is the representation of one or more real or fictional events conveyed by one or more narrators to one or more narratees (Prince, G., 2001). As a narrative text, detective novels not only have a series of sequentially ordered events but also include the storyteller—the narrator. The narrator is a fictional character who tells the story, and their perspective used to observe events is known as the “narrative perspective”. The language employed by the narrator to tell the story is called the “narrative language”. And the method used by the narrator to organize and arrange the plot is the “narrative method”. The narrator’s way of telling the story, their narrative perspective, narrative language, and narrative method have a direct and significant impact on the shaping of the novel’s characters and the development of its plot (Liu, 2019).

Therefore, the author will illustrate the narrative techniques of Western detective novels from the perspectives of narrative viewpoint and narrative method (narrative time) and compare these with the narrative techniques of traditional Chinese Courtcase novels to attribute the use of detective novel translation techniques by translators.

Western novels often use a first-person limited perspective, with various storytelling methods such as chronological narration, flashbacks, and interludes (Chen, 2015). When Western detective novels entered the field of vision of late Qing intellectuals, translators first captured the typical first-person limited perspective and flashback technique. For instance, when Conan Doyle wrote the “Sherlock Holmes” series, he used Watson’s first-person perspective, supplemented with flashbacks, to depict the protagonist Holmes using the technique of defamiliarization. Western detective novelists often start from a unidirectional perspective to write about the case, the investigation, the reasoning, and solving of the crime, which gradually reveals the truth. The reader usually does not learn the full details of the case until the end of the novel (Liu, 2019). Detective novels can evoke the reader’s desire to solve the mystery only if they include secretive plots, applying the classic “whodunit” model and using various narrative techniques to hide the true identity of the culprit. The famous Soviet detective novelist Adamo said in his book *Detective Literature and Me*: “I think the charm of detective novels lies in the secrets within the plot.” (Ren, 2001) To maximize the suspense and draw readers into the puzzle, successful detective novels often set up suspense by breaking

the normal order of narrative time, such as presenting effects before causes or highlighting important elements of the story early on, i.e., using flashbacks. Lin Shu, a notable early Chinese translator of detective novels, discovered the Western detective novels' use of flashbacks to create suspense. In his introduction to *The Strange Cases of Sherlock*, he wrote: "The text first reveals the murderer's exposure. Only in the following volume does it recount the process, making the reader astonished by the earlier events and eagerly pursue the subsequent ones, with deliberate pauses and hints woven throughout, leading to a revelation that clarifies the whole plot, leaving the reader suddenly enlightened." (Luo, 1984)

Generally speaking, Western detective novels have complex, mysterious plots full of twists and turns, often characterized by gripping suspense, sudden enlightenment, and logical investigation. In contrast, traditional Chinese Courtcase novels of similar genres focus more on the fate of the characters and the outcome of the case. They typically start the narrative from the crime committed by the criminal, then move on to the investigation and trial by a just official. This narrative technique aligns exactly with the chronological order of the actual events, making the story progression clear and transparent but lacking in suspense (Meng, 2007). Therefore, to alleviate the sense of unfamiliarity, translators often follow the narrative patterns familiar to late Qing readers from traditional Courtcase novels when translating detective novels, revealing the secret and explicitly stating the truth (Liu, 2014).

By thoroughly understanding the narrative techniques of detective novels, translators can more effectively discuss their translation techniques. Narrative techniques provide translators with a comprehensive view, enabling them to grasp the overall structure, logical chains, and emotional tension of the novel. Translation techniques, in turn, are the critical tools that transform this view into another language and cultural context. Next, it is necessary for translators to explore how to apply translation techniques to retain the unique suspenseful atmosphere, logical coherence, and cultural connotations of detective novels.

3.2. Translation Techniques for Detective Novels

Based on the understanding of narrative techniques in detective novels discussed above, scholars analyze specific instances and practical discussions to reveal the challenges encountered in the translation process and provide corresponding translation skills. Translation strategies can be divided into two categories: foreignization and domestication. In the former, the translator brings the author closer to the reader, preserving the original flavor of the text as much as possible; while in the latter, the translator brings the reader closer to the author, minimizing the abruptness of the original text. In the previous section, we mentioned that due to the differences in narrative techniques between Western detective novels and traditional Chinese Courtcase (a type of Chinese novel focused on legal and detective stories) novels, translators often employ various translation techniques when faced with such distinct and unfamiliar narrative techniques, sometimes adapting and restructuring detective novels (Meng, 2007). Hurtado defines translation techniques as finding equivalent methods in the target language (Hurtado, 2001), methods which are visible in the translation results and can mostly be expressed through language.

The author will summarize the translation skills mentioned in 35 papers retrieved from the CNKI database to clarify the efforts made by translators in translating detective novels.

3.2.1. Foreignization-Oriented Translation Techniques

Foreignization is a translation strategy where the translator brings the reader closer to the author, guided by the culture of the source language (Dong, 2021). This approach aims to retain the original flavor of the work as much as possible, imbuing it with exotic charm.

In the study of translating detective novels, scholars have focused on two main foreignization techniques: literal translation and transliteration.

3.2.1.1. Literal Translation

Literal translation is defined as a translation method that reproduces the literal meaning of the original text to the maximum extent, even if it conflicts with the habits or logic of the target language (Dong, 2021). In a new book review published in the fifth issue of *The All-Story Month* (月月小说) in 1907, "...but acting rashly and taking up the pen clumsily, inevitably falls into the drawbacks of literal translation" (Chen, Xia, 1997: 272). This passage shows that literal translation was considered a drawback in the eyes of late Qing critics (Liu, 2014). However, late Qing translators like Zhou Guisheng always advocated for "literal translation," which was very faithful to the original text (Yuan, 1996), repeatedly using literal translation techniques to convey the original plot as closely as possible (Liu, 2014). According to Liu's 2014 literature translation norm model, based on Chesterman's classification, which incorporates the perspectives of culture, translators, and texts, "literal translation" aligns with the expectation, responsibility, and relation norms. This means it is a foreignization technique that obeys the will of the client, caters primarily to target language readers, and keeps the original text closer to its foreign essence. Many members of popular translation groups in modern literary history also kept pace with the times, achieving a transition from free translation to literal translation (Yu, 2013).

Specific manifestations of literal translation include:

1. Preserving the original environmental description
2. Keeping the original first-person narrative perspective
3. Retaining the flashback structure

Preserving the Original Environmental Description: During the late Qing and early Republican periods, many translators introduced Western detective novels, and different translators from various literary camps handled environmental descriptions in the texts differently. Chen Hongbi, one of the earliest female translators in Chinese translation history to engage in independent translation practices, demonstrated translation techniques different from male translators, highlighting gender aesthetic differences (Pan, Chen, 2016). While male translators often deleted interruptive environmental descriptions in

Western detective novels, her translations preserved the original environmental descriptions, conveyed the psychological activities of the characters, and almost corresponded to the original text word by word, faithfully reproducing the original text's detailed environmental depictions.

Keeping the Original First-Person Narrative Perspective: Early translators also faced the issue of first-person narrative perspectives. The Sherlock Holmes series is narrated by Dr. Watson, presenting the stories to readers through his observations in the form of case records. Narratology refers to this perspective as the “witness” type within the “first-person narrative situation.” In this perspective, the narrator achieves the descriptive task through “I,” with the witness being a character in the story. This perspective limits the narrative to phenomena observable by an onlooker (Du, 2014). After the introduction of the first Western detective novel by Zhang Kunde, he quickly experimented with and ultimately established the first-person narrative perspective, preserving this perspective in subsequent detective novel translations (Qi, Li, 2019). In other words, later translations of detective novels showed a significant improvement in the translation level, with the narrative perspective closely following the accurate detective novel narrative model, retaining the first-person perspective.

Retaining the Flashback Structure: In narrative structures, translators strived to emulate Western novel layouts. As mentioned in the previous section, following Zhang Kunde's introduction of the first Western detective novel, his subsequent translations of *A Case of Identity* (《继父谜女破案》) and *The Final Problem* (《阿尔唔斯缉案被戕》) maintained the first-person narrative of the original work, resulting in flashback storytelling. This indicates that through translation practices, translators gradually understood and appreciated the new narrative strategies of Western novels, experienced the reading pleasure this writing technique brought to readers, and proactively incorporated and retained it in their translations, opting out of laborious adjustments (Meng, 2007). Zhou Guisheng's translation of the French novel *Margot la Balafree* also retained its flashback structure. The novel's beginning is a flashback, starting with a dialogue between the character Ruifu and his daughter before providing the background. This narrative structure is difficult to change, so the translator had to translate it as it was. This is the only chapter in the book that doesn't start with “且说” or “话说”(Zhao, 2012). In the Xiao Shuo Lin (“小说林”) version of *The Collection Of Sherlock Holmes* (《福尔摩斯再生案》) the plot progression in the translation basically keeps pace with the original text, with the translator striving to present the original's bizarre plot in accessible Literary Chinese word for word (Liu, 2014).

3.2.1.2. Transliteration

Zhang Kunde, as one of the earliest translators of Western detective novels, in his second translated detective novel “The Secret Agreement of the British Detective,” included many foreign terms and phrases, making it full of exotic flavor. For example, “加非”(coffee), “撮香生意”(stock), “炮此卯斯”(Portsmouth). Furthermore, for the first time, the Chinese translated names of novel protagonists appeared, such as “歇洛克·阿尔唔斯”(Sherlock Holmes) and “滑震”(Watson)(Qi, Li, 2019). When describing character traits, the translator also faithfully conveyed the character's image, such as translating the original description of a woman's appearance into “见其身矮而壮，面如橄榄，睛黑如意大利人，发黑如漆，面色如霞”(“seeing her short but sturdy stature, olive face, eyes as dark as an Italian's, hair black as lacquer, and rosy complexion”), providing a detailed depiction of her body features and face. From the third translated novel *记仇者复仇事* (*The Adventure of the Crooked Man*), Zhang Kunde continued to use the Chinese translated names for the protagonists, with the titles no longer using the uniquely Chinese term “包探”(detective), striving to retain the original foreign terms, such as exotic objects or customs, through explanations, annotations, etc., allowing readers to experience the exotic charm. In the *Adventure of Sherlock Holmes*, he also paid great attention to explaining new terms and new things unfamiliar to Chinese readers (Zhang, 2021), as shown in the table below.

Table 1: Transliteration (Zhang, C. 2021)

Chinese Translation	Explanation
密思忒	呼人尊称之词 (A term of respectful address.)
码	每码合中国二尺四寸 (Each yard is equivalent to 2 Chinese feet and 4 Chinese inches.)
帽擎	西俗，客人入大门则脱帽置帽擎上 (According to Western customs, guests remove their hats and hold them upon entering the main door.)
消闲馆	卖加非及酒。 (Sell coffee and alcohol)

The name *Holmes* and its translation into “福尔摩斯” became popular largely due to Lin Shu, a prominent translator of English detective novels from Fujian province. Lin Shu often used the Min dialect for transliterations of names and places in many translated works. For instance, in his translation of *Adventure of Sherlock Holmes*, he translated *Watson* as “华生” and

Holmes as “福尔摩斯” based on Min dialect pronunciation. These transliterated names quickly gained fame and became the definitive translations of these characters’ names (Xu, 2012).

By 1916, the publication of *Adventure of Sherlock Holmes* (《福尔摩斯侦探案全集》) by Zhonghua Book Company marked a significant milestone in the translation of Western novels. The entire book standardized transliterations, included the author’s biography, and provided three prefaces and one postscript. All English proper nouns in the author’s biography were accompanied by their original English terms, and all story titles included both Chinese translations and the original English. This established modern editorial and publishing standards for translated novels (Ren, 2011).

In addition to straightforward transliteration, translators also employed transliteration with annotations. For example, Zhou Shoujuan, when describing the potency of a poison used as a murder weapon in the original work, translated the phrase “which was so powerful that the least grain meant instant death” (Conan Doyle, 2006: 56) as “药力至猛，但进一格林（药之衡量名约合吾国一厘七毫一丝有余）即可立死”(Zhou Shoujuan, 1919: 130). He annotated the weight unit in parentheses with its conversion during the early Republic period. Remarkably, this method of transliteration with annotations was not used sporadically but consistently throughout the entire translation, as shown in the table below.

Table 2: Transliteration with Annotation (Liu, J. 2014)

Original Text (Arthur Conan Doyle, 2006)	Transliteration with Annotation (Zhou Shoujuan, 1919)
Amen	亚孟(按英字为 AMEN 意谓“原如是”)。为祈祷后所唱之辞。 (Amen (in English, 'Amen' meaning 'so be it'). It is a word sung or recited at the end of a prayer.)
Redskins	赤皮人(按即北美洲之红种土人) (Redskins (referring to the indigenous peoples of North America).)
Mormons	毛孟教徒(按毛孟教为美国近年之一教派。以一夫多妻为主义者。) (Mormons (referring to a recent American religious sect that practices polygamy).)

3.2.1.3. Summary

The interaction between translation and creation determines that they were both limited by traditional Chinese narrative conventions during the same historical period. However, in later periods, the translation quality significantly improved, achieving a relatively accurate detective novel narrative model from aspects such as narrative time, perspective, and structure, which tended more toward foreignization in translation techniques (Du, 2014).

In contrast, early translations intentionally streamlined the “flashback” technique of detective novels, overlooked narrative psychology and scene descriptions, and focused on plot-centric narrative structures. These translations actively adjusted to the reader’s reaction and avoided strange narrative techniques, thereby leaning more toward domestication in translation techniques.

3.2.2. Domestication-Oriented Translation Techniques

Domestication is a translation strategy where the translator brings the author closer to the reader (Dong, 2021). Domestication highlights the culture of the target language, reducing the alien elements of the source language, and making the translated text as acceptable as possible for the readers. In detective novel translation, scholars mainly study literal translation as a foreignization-oriented technique.

3.2.2.1. Free Translation

When Western detective novels were introduced to China, people had a mixed attitude. On one hand, there was strong confidence in traditional Chinese literature; on the other hand, there was a realistic need to learn from the West for the enrichment of the nation. This conflicting mentality led to free translation being the main approach during the late Qing dynasty (Cui, 2014). Free translation involves adapting, modifying, or recreating the story, characters, lifestyle, and language of the original text into contexts familiar to Chinese readers (Tang, Zhu, 2014). This traditional translation technique of the late Qing Dynasty and early Republic of China period has faced considerable criticism. However, considering cultural dissemination, free translation facilitated the first encounter of Chinese readers with foreign literature, making it more acceptable.

Alongside free translation, translators engaged in supplementary “violent” actions such as additions and rewrites, which were prevalent during that time. This means that the late Qing Dynasty and early Republic of China period focused not only on free translation but also on augmentation and adaptation.

Next, the author will summarize the following four specific free translation techniques:

1. Amplification
2. Adaptation
3. Semantic Translation
4. Narrative Mode Transformation

Amplification refers to adding information not originally present in the text or explicating implicit meanings (Dong, 2021). Since China has a tradition of Courtcase novels but no detective novels, Courtcase and detective novels represent different concepts and systems. Courtcase novels feature wise judges ensuring justice, whereas detective novels focus on evidence collection and modern judicial procedures. Wise judges are uncommon, but modern judicial systems are far more reliable. The translation of detective novels highlights the darkness of China's judiciary by introducing a novel system (Zhao, 2012). Thus, translators often adopted forms from traditional Chinese novel commentary, including general comments, chapter comments, margin comments, and inserted commentary to express their observations (Zhao, 2012). Translators imitated the storytelling tone, freely interrupting the narrative to insert their remarks, comments, annotations, simulated dialogues, or humorous elements. This amplification technique is frequently used in many translated texts, as shown in the table below.

Table 3: Amplification (Qiao, P. 2007, Liu, J. 2014, Chen, D. K. 2015, Yang, X. R. 2008)

Detective novel	Translator	Adaption
《玉虫缘》(“还没有侦探小说时代的侦探小说”——周作人) <i>The Gold-Bug</i>	周作人 Zhou Zuoren	In the Introduction of the book, the author states that the purpose of translating this book is to make the “people of our country” who “are eager to gain wealth” (“皆思得财”的“吾国之人”) “read this book and think thrice, understanding that everything in the world comes with a price and that there is no shortcut to success” (“读此书而三思之，知万物万事，皆有代价，而断无捷径可图”).
《福尔摩斯侦探小说集》 <i>Adventure of Sherlock Holmes</i>	中华书局版（1919年） The Chinese Progress	In the epilogue of <i>A Study in Scarlet</i> (《血书》), the translator added a comment, such as, “The greedy man sacrifices himself for wealth, delighted at the sight of gold, while you sacrifice your mind and heart to redress the injustices of the world... How can you not take pride in seeking justice in this world, for you have every reason to be proud” (“贪夫殉财见金则乐，君则以心脑殉世人沈冤奇狱……云胡不喜天下事当求其在吾，君亦足以自豪亦”) (Zhou Shoujuan, 1919: 142), to interpret the meaning of the excerpt from Horace's Satires quoted at the end of the original work.
《毒蛇圈》 <i>Margot La Balafrière</i>	周桂笙 Zhou Guisheng	It is said: “That Furey is a Frenchman and has never read Chinese books. If he had read them, at this moment he would surely be quoting, citing Confucius' two sayings: ‘后生可畏，焉知来者之不如今’。Enough with the idle talk, let's continue with the story of Bai
		Lu Yi.”

《毒蛇圈》 Margot La Balafree	研座主人 (吴研人) Wu Jianren	In the tenth chapter of the novel, titled “孝娃娃委曲承欢史太太殷勤访友”, it describes how Ruifu was injured by bandits, causing his daughter Miaor to be deeply distressed. She cares for her father late into the night, and her father, in turn, feels remorse and tenderly cares for his daughter. The author, Jianchan Zhuren, takes this opportunity to comment: “She truly understands and is indeed a filial daughter” (“真能体贴，真是孝女”), and “One is a kind father, the other a filial daughter. See how courteous and harmonious their family is? Every bit of it flows naturally from their genuine nature, without a trace of pretense. In such a corrupt and superficial world, finding such sincerity is as difficult as sifting gold from sand” (“一个是慈父，一个是孝女，你看他家庭之间何等客气？何等和气？却又处处都从天性中流露出来，并无丝毫伪饰，于浇漓薄俗中，以沙内淘金之法淘之，恐亦不可得”).
-----------------------------	-----------------------------	--

Adaptation can be divided into intercultural adaptation and intracultural adaptation. Intercultural adaptation involves replacing source language cultural elements with target language cultural elements (Marco, 2004). Within the bounds of preserving the original meaning, using idioms, Chinese colloquialisms, or inherent Chinese expressions are all considered intercultural adaptations (Dong, 2021).

Intracultural adaptation, on the other hand, means replacing cultural elements in the original text that are not well known to the general public with those that are familiar within the source language culture (Dong, 2021).

An example of intercultural adaptation can be seen in Zhang Kunde's translation of “英国包探案访喀迭医生奇案” where the protagonist's name is not directly mentioned but instead Chinese terms like “包探” (detective) and “探伙” (detective partner) are used throughout, infusing the text with a distinctly Chinese flavor (Qi, Li, 2019), as shown in the table below.

Table 4: Adaptation (Qi, J. X., & Li, D. C. 2019)

Description	Chinese Translation
The rich man's residence when he dies	门悬麻 (the door hangs with hemp)
The beauty of a woman	“韶秀弱西班牙美人” (“youthful and delicate like a Spanish beauty”), using the traditional Chinese phrase “韶秀” to describe a woman's beauty
A woman crying	以手掩面而泣 (covering her face with her hands and weeping)

For example, in Chen Hongbi's translation of *Ledossier No.113* (《第一百十三案》), he uses an impressionistic approach to depict the gratitude and resolve of Jiexi, the determination of Mei Niang, and the intelligence and bravery of the detective Xue Huixia in *Xue Huixia* (《薛惠霞》). He downplays the specifics of “figure,” “features,” and “neck,” instead sketching a vivid image of delicate beauty, lightness, and elegant temperament, reminiscent of a traditional Chinese painting of a lady (Pan, Chen, 2016). Late Qing translators often localized names, places, titles, and even idioms from the original text (Qiao, 2007).

In the practice of domesticated translation, early translators like Zhou Shoujuan, who was one of the most important translators of *Arsène Lupin, Gentleman Cambrioleur* (《亚森罗苹探案全集》) added the title of “chivalrous hero” (剧贼) to Lupin besides “great thief.” (义侠). This dual identity was understood within the Chinese cultural context of “righteousness among thieves”(盗亦有道)(Zhan, 2022). After being introduced and translated to China, the character gradually leaned towards the traditional Chinese cultural concept of the “chivalrous thief.” (侠盗) Additionally, in terms of character connotation, Sherlock Holmes was endowed with the traditional Chinese spirit of the hero who “punishes evil and promotes good”(惩恶扬善)(Tao, 2020). In the 1930s and 40s in Chinese concessions, there were already detective-like figures known as “包探,” colloquially referred to as “包打听”. However, these “包探” often exploited their positions to oppress the people, so translators and readers looked to Sherlock Holmes as a model detective, embodying the hope of “punishing evil and promoting good.”

Semantic translation refers to accurately expressing the true meaning of the original text according to the conventions of the target language, without needing to maintain the grammatical structure or word order of the original, and conveying the true meaning rather than the literal sense. (Liu, 2014). Here is an example from Zhou Shoujuan's translation of *A Study in Scarlet* (《血书》).

Original text: So alarming did the state of my finance become, that I soon realized that I must either leave the metropolis and rusticate somewhere in the country, or that I must make a complete alteration in my style of living. (Conan Doyle, 2006: 2)

Translation: 自念经济且竭蹶，后此胡能支持。在势惟有去城入村，僦屋以居，或则改弦易辙，出此旅馆。(Zhou Shoujuan, 1919: 2)

These words describe Watson's financial distress before moving to Baker Street to live with Holmes. In terms of translation techniques, the translation discards the English cohesive devices "so, that, either," translating the tightly structured English complex sentence into a series of flowing Chinese short sentences, which is both faithful and idiomatic, similar to the current preferred translation method (Liu, 2014).

In narratology, there is a distinction between story time and narrative time; the former refers to the natural time state in which the story events occur, while the latter refers to the time state as they are specifically presented in the narrative text (Du, 2014). French narratologist Gérard Genette calls the inconsistency between story time and narrative time "anachrony" (including flashbacks). Western detective novels often use flashbacks, first describing the criminal facts.

However, late Qing translators often adopted the narrative style familiar to late Qing readers from traditional Chinese Courtcase novels, changing the narrative perspective and order. As a result, the greatest charm of detective novels—"suspense"—was not restored.

3.2.3. Changes in Narrative Order and Perspective

When Sherlock Holmes stories were serialized in the "The Chinese Progress"(时务报), the narrative was changed to a linear sequence consistent with the event development, simplifying the structure by reducing complications and removing foreshadowing descriptions (Chen, 2015). The translators followed the traditional narrative mode familiar to late Qing readers, revealing the mystery and truth. In the most representative and influential detective novel translations in late Qing Dynasty and early Republic of China—*Adventure of Sherlock Holmes*—they either followed the traditional Courtcase novel's narrative mode or, based on local readers' reading habits, ignored the original first-person perspective of Watson, which depicted Holmes in a defamiliarizing manner (Zhang, 2021). This was evident in Zhang Kunde's translations of *The Naval Treaty*(《英包探勘盗密约案》) and *A Case of Identity* (《继父诳女破案》), where he abandoned the typical first-person limited perspective of Western detective novels, opting for the omniscient third-person perspective commonly used in traditional Chinese novels, as shown in the table below.

Table 5: Changes in Narrative Order and Perspective (Zhang, C. 2021)

Works	Original Text	Chinese Translation
<i>The Naval Treaty</i> 《英包探勘盗密约案》	Sherlock Holmes' introduction is through Watson's recollection and a letter of help from his friend.	In the translation, it is changed to a direct introduction.
<i>A Case of Identity</i> 《继父诳女破案》	At the beginning, during the conversation between Sherlock Holmes and Watson, there is a lengthy discussion on the wonders of everyday life and the art of novels.	Reduced to one sentence: “余尝在阿尔唔斯所，与呵据灶觚语，清谈未竟” (“I once chatted idly with Holmes by the hearth, but the conversation was left unfinished”) (Doyle 1991b:1625).

The adjustment of narrative order has indeed lost the deliberate technique employed by the original author, and the beauty introduced by the flashback technique is not presented. The use of chronological narrative often reduces the reader's eagerness and anticipation for the content, making the story develop more steadily and lacking in dramatic ups and downs (Meng, 2007).

3.2.4. Suspense

Western detective novels often use a flashback method, first describing the crime event, and then gradually unraveling the suspense until the final resolution by the detective. The greatest characteristic of detective novels lies in the detective's step-by-step uncovering of the criminal and their motives, filled with unexpected twists and suspense throughout the process (Humpherys, 2017:2). In the translation practices in *The Current Affairs Newspaper*, the greatest charm of detective novels—suspense—was not fully restored or sufficiently emphasized due to the reshaping of the narrative structure. From the titles (as shown in the table below), the endings were often prematurely revealed to the readers, violating a cardinal rule of detective

novels. This transformed them into “bad stories,” significantly diminishing the narrative charm, especially in their capacity as detective stories.

Table 6: Suspense (Zhang, C. 2021)

Original Title	Titles in Chinese Translation	Translator
<i>A Case of Identity</i> (《身份案》)	继父诳女 (Stepfather Deceives Daughter)	Zhang Kunde
<i>The Final Problem</i> (《最后一案》)	阿尔唔斯被戕 (Holmes is Murdered)	Zhang Kunde

4. Translation Strategies for Detective Novels

The so-called translation strategy refers to the guidelines developed based on the purpose of translation, the content of the original text, and the text’s function (Lu, 2007). When applying the domestication strategy in the translation of detective novels, the text would include a significant number of source language cultural references. This aims to better conform to the cultural context of the original work, thereby enhancing the level of cultural exchange through translation (Dong, 2021).

Conversely, foreignization is a concept opposite to domestication. This type of translation retains more of the original sentence structures and expressions, considering less the reading habits and comprehension styles of the target audience. This strategy is particularly evident in the translation of idioms or proverbs (Li, 2004).

During the late Qing Dynasty and the early Republic of China, one of the frequently discussed topics in novel translation was whether to respect the original text or to make adaptations as needed. Many translators chose a middle path: they respected the original text as much as possible while keeping reader habits in mind, even though adhering to the principles of faithfulness, expressiveness, and elegance was often subject to practical considerations (Chen, 2015).

The author will review the foreignization and domestication strategies in the 35 retrieved documents.

4.1. Foreignization Strategies

The translation of detective novels during the late Qing Dynasty played a role in translating and interpreting cultural modernity for Chinese readers. These translated works were more often perceived as cultural readings from foreign lands rather than purely narrative suspense novels. The modern lifestyle and thought processes attached to the character of Sherlock Holmes aligned with the new culture and trends sparked by the Reform Movement between the First Sino-Japanese War and the Hundred Days’ Reform (Zhang, 2021).

Therefore, the foreignization strategy often adheres to the principle of fidelity, preserving the original narrative techniques and cultural contexts to enable readers to experience the allure of unfamiliar cultures through the translations. Although detective novel translations during the late Qing period tended to favor domestication in some aspects, the relatively faithful foreignization strategy allowed translators to present readers with a more authentic portrayal of Western modernity and cultural mindsets.

4.1.1. Principle of Fidelity

Editors of The Chinese Progress generally took a cautious and rigorous approach to translations. Comparatively, if one contrasts the four translated Sherlock Holmes detective novels in The Chinese Progress with later translations of Sherlock Holmes stories, the versions in The Chinese Progress are fairly faithful to the original texts. Zhang Kunde’s overall translation strategy in The Chinese Progress also aimed to remain as faithful to the original as possible. The translation of *Adventure of Sherlock Holmes* (《福尔摩斯再生集》) by Xiaoshuolin (小说林) remained largely consistent with the original text in terms of plot development. In particular, the detailed descriptions of the ‘special detective’ dog embodied both faithfulness and stylistic elegance (Liu, 2014).

Table 7: Principle of Fidelity (Liu, J. 2014)

Original Text	Chinese Translation
He led out a squat, lop — eared, white — and — tan dog, something between a beagle and a foxhound. “Let me introduce you to Pompey,” said he. (Arthur Conan Doyle, 2006: 521)	启之，出一犬，身肥足矮，两耳垂垂，毛片甚洁，黑白相间，亦颇美观。视其状，俨然一善逐狐狸之猎犬也。福笑曰，我今引子与韩虑公相见。汝盍与之礼。公名“胖貌”。 (Zhou Guisheng, 1906: 34) (A dog was brought forth, its body plump and legs short, with drooping ears, its fur exceptionally clean, black and white intermingled, and quite beautiful. Observing its appearance, it resembled a fine fox-hunting dog. Fu smiled and said, “I now introduce you to Lord Han Lü. Why not greet him with courtesy? His name is ‘Fat Pi’.”)

The translation maintains a consistent plot progression with the original text, particularly excelling in the faithful and elegant depiction of the ‘special detective’ bloodhounds’ appearance.

The Chinese Progress’s edition of the *Adventure of Sherlock Holmes* (《福尔摩斯侦探全集》) refrains from “arbitrary deletions and alterations”(“任情删易”) and “taking liberties”(“取便发挥”) in its translations. Here, we take the example of Zhou Shoujuan’s translation of *A Study in Scarlet* (《血书》). Zhou Shoujuan’s translation is both faithful and idiomatic, aligning with contemporary translation principles.

Table 8: Principle of Fidelity (Liu, J. 2014)

Original Text	Chinese Translation
So alarming did the state of my finance become, that I soon realized that I must either leave the metropolis and rusticate somewhere in the country, or that I must make a complete alteration in my style of living. (Arthur Conan Doyle, 2006: 2)	自念经济且竭蹶, 后此胡能支持。在势惟有去城入村, 僦屋以居, 或则改弦易辙, 出此旅馆。(Zhou Shoujuan, 1919: 2) (Thinking to himself, the economy is exhausted and struggling, how could I sustain this any longer? Under these circumstances, the only option is to leave the city and move to the countryside, renting a house to live in, or perhaps changing course entirely and abandoning this hotel.)

The principle of “faithfulness” not only manifests in the description of the plot but also extends to the conveyance of cultural imagery. The original text, when introducing the poison used as a murder weapon, describes its toxicity as follows:

Table 9: Principle of Fidelity (Liu, J. 2014)

Original Text	Chinese Translation
which was so powerful that the least grain meant instant death(Arthur Conan Doyle, 2006: 56)	药力至猛, 但进一格林(药之衡量名约合吾国一厘七毫一丝有余)即可立死。(Zhou Shoujuan, 1919: 130) (The potency of the drug is so strong that even taking one “Gelin” (a measurement of the drug, roughly equivalent to 1.7 grams in our country) could cause instant death.)

The translator meticulously noted in parentheses the conversion method of that weight unit during the early Republic of China, showcasing a rigorous translation attitude and a broad cultural perspective. This undoubtedly sets a new standard for the often-criticized translations of detective novels. The previous section, which skewed towards foreignization translation strategy, also mentioned the use of phonetic transcription with annotations throughout the case. This approach of faithfully adhering to the original work, as implemented in the Chinese Progress’ edition, can be corroborated by Ban Nong’s(半依) “General Examples(“凡例”): “This book is collaboratively translated by friends; though each translator has a distinct style, we strive to closely match the original text... with the primary aim of preserving the essence of the original work” (Ban Nong 半依, 1919: 1).

4.2. Domestication Translation Strategies

During the late Qing Dynasty, translators employed extensive domestication strategies in their translations to align with the ethical and moral expectations of their readers. Additionally, these translators adapted the form of the original text to meet the aesthetic expectations of their audience.(Qiao, 2007).

Firstly, they domesticated the original text according to the structure of traditional Chinese novels. This involved intentionally translating foreign novels into the Zhanghuiti-Style(章回体) format, adding chapter titles not present in the original, beginning chapters with phrases like “话说” (it is said that) and “且说” (moreover, it is said), and ending chapters with “欲知后事如何, 且听下回分解” (to know what happens next, listen to the next chapter’s explanation). Secondly, changes were made to the narrative perspective. Traditional Chinese novels often employ a third-person narrative and rarely use the first-person perspective. Therefore, first-person narratives in the original text were changed to third-person in the translations. Thirdly, late Qing translators eliminated lengthy descriptions of natural environments and characters’ psychological activities from the original text. Finally, names, locations, titles, and even idioms were sinicized (adapted to Chinese culture).

Influenced by a utilitarian view of translation, modern translators generally adopted the method of “translating with adaptation(译述),” which involved adding, deleting, modifying, and commenting within the translation process (Lu, 2007). They aimed to use the norms of traditional Chinese culture and literature to intervene in the original text, thereby adjusting the

reader's response to the translation and avoiding potential cultural barriers. The goal of employing such strategies and methods was merely to maximize benefits and minimize harm, translating information from the original text that was beneficial to the readers while avoiding or omitting information that was deemed unbeneficial or impractical.

The domestication translation strategies are reflected in the following three aspects:

1. Using literary Chinese and vernacular Chinese as the translation language
2. "Adding, deleting, modifying ("增删添改")"
3. Sinicization (中国化).

4.2.1. Literary Chinese and Vernacular Chinese as Translation Languages

Reviewing early detective novel translations reveals that many translators used a language mix of literary Chinese and vernacular Chinese. In Late Qing, translations often employed archaic literary Chinese, while Zhou Guisheng frequently used vernacular Chinese in his translations. Even when using literary Chinese, it was very accessible and written in a straightforward, newspaper-like style—a bold attempt in the late Qing translation community. During the Republic of China period, female translator Chen Hongbi's translations were relatively concise and fluent, often employing simple and easy-to-understand literary Chinese.

Three translations of Sherlock Holmes novels—those by the Xiaoshuolin (小说林), the Chinese Progress and World Chinese Progress (世界书局)—serve as examples. The May 1907 issue of *The All-Story Month* (月月小说) featured a new book introduction of *Adventure of the Sherlock Holmes* (《福尔摩斯再生案》), providing glimpses into the deep meaning of "润" (smooth and polished literary style): "... If one translates rashly, it invariably results in the defects of literal translation. ... Our society read it and found its novel ideas to be truly unimaginable, indeed one of the rare gems among contemporary translated novels." (Chen, Xia, 1997: 272).

This review indicates that late Qing critics valued the translator's ability to smoothly and deftly reproduce the original's "novel ideas" in a fluid manner. Furthermore, "润" also refers to a polished and smooth language style (Liu, 2014). During that era, both literary Chinese and vernacular Chinese coexisted; however, the dominant force in the literary world was Lin Shu's translations in literary Chinese. The sought-after and widely circulated translations were those achieving elegance and smoothness in literary Chinese. This perhaps embodies the essence of "whether it is classical or vernacular, the language should be smooth. ("词句不论文言、白话"、"润笔从丰")".

By the time of the Chinese Progress's edition of *Adventure of Sherlock Holmes* (《福尔摩斯侦探全集》), translators used simple literary Chinese, achieving balance and coherence, with a proficient and straightforward language style (Liu, 2014). The advocacy for mutual adaptation and supplementation between vernacular Chinese and literary Chinese grew increasingly fervent in the early Republic of China: some insisted on vernacular while striving for elegance, while others preferred literary Chinese and sought to simplify obscure parts (Chen, 1989: 163). The translator likely chose the latter, aiming to create translations that are both faithful and polished.

From the flexible use of literary Chinese versions to the polished and elegant classical Chinese translations, to faithful and fluent vernacular Chinese translations, the translation and introduction of Sherlock Holmes novels have always adapted to era-specific demands, fully meeting the aesthetic needs of readers in different times. As the saying goes, each era has its own Holmes.

4.2.2. Adding, Deleting, Modifying

Translators employed strategies of adding, deleting, and modifying (Lin, 2017). This involved using annotations or adding explanatory words to supplement the original text information or directly deleting parts of the original content. Due to differences between Chinese and Western cultures, translators adapted the text to fit the ethical and moral perspectives of Chinese readers, sometimes adding or modifying the content of the novel (Chen, 2014).

When detective novels were introduced to China during the late Qing and early Republic of China periods, due to the unique societal context and mainstream cultural ideology, Chinese translators aimed to enlighten the public with Western detective novels. When the content of detective novels coincided with national imagery and construction at that time, translators generally did not make deletions and even added prefaces and postscripts. Conversely, content that contradicted the national imagery and construction was resisted or neutralized through deletions (Lin, 2017). To cater to readers, arbitrarily altering content readers might not enjoy became a convention in translation; for easy magazine publication and to avoid reader fatigue, large portions of the original works were often omitted (Chen, 2015).

Late Qing translators found that Chinese readers were interested in stories and less in psychological descriptions. Therefore, when translating Western novels featuring prominent psychological descriptions, they often omitted these parts, focusing mainly on the storyline (Chen, 2014). This transformed Western novels characterized by "psychological depiction ("写心")" into Chinese novels emphasizing "novelty" and "strangeness" in plot. To keep the storyline concentrated, translators deleted parts unrelated to the story's progression.

Despite translators' efforts to retain the original descriptions, cultural interventions in translations were inevitable. For example, in the Sherlock Holmes series, elements like Holmes' love for scientific reasoning and pursuit of social justice were preserved, while personal emotions and character revelations were often overlooked (Zhang, 2021).

In Zhang Kunte's translation of *The Naval Treaty* (《英包探勘盗密约案》), Holmes's profound thoughts on religion, life, and humanity expressed while admiring a rose were omitted. Such passages highlighting the detective's personality and deep thinking were directly excised. The reflections on modern European science, highly regarded since the Self-Strengthening

Movement, were selectively translated by Zhang Kunte to reflect Holmes' modern civic spirit and social ideals, though many detailed descriptions and dialogues were omitted, retaining only the original plot outline. Adjustments in Zhang Kunte's translations of Sherlock Holmes novels are illustrated in the table below.

Table 10: Adding, Deleting, Modifying (Zhang, C. 2021)

Original Text (Original Meaning)	Modification in Chinese Translation
Holmes' statement about justice: "It's every man's business to see justice done" (Doyle 419)	固有不平而私访者 (There is inherent injustice, and private investigations are conducted.)
Said he tartly. "You are ready enough to use all the information that police can lay at your disposal, and then you try to finish the case yourself and bring discredit on them." "On the contrary," said Holmes, "out of my last fifty-three cases my name has only appeared in four, and the police have had all the credit in forty-nine. I don't blame you for not knowing this." (Doyle, 458)	谓歇曰: "汝知我捕房探得消息, 乃就询, 及勘得状, 遂自居名, 而使我辈不才, 术诚巧矣." 歇曰: "从前我办五十三案, 才得其四件, 余皆捕房查得者, 我等诚无能耳。汝言殊误, 然我不怪汝。" (Doyle 1991e: 444) "You know the police obtained the information, then questioned and examined it, yet you claim the credit, leaving us inept. Your method is indeed clever." Holmes said: "I have handled fifty-three cases, of which only four were credited to me, and the rest were solved by the police. You are seriously mistaken, but I don't blame you."
"The law cannot, as you say, touch you." "yet there never was a man who deserved punishment more"	律虽无惩汝之条 (Though the law has no provisions to punish you)
《继父诳女破案》原作开头有很长一段福尔摩斯与华生间的对话, 通过其二人对各种案件的评述, 来阐明一个观念, 即在现实生活中往往存在一些件, 由于其犯罪情节轻微, 作案动机不明确, 从而使案情更加扑朔迷离, 复杂有趣。	The lengthy dialogue is entirely removed and replaced with a highly condensed version: "余尝在阿尔唔斯所, 与阿尔唔斯据灶觚语。清谈未竟, 突闻叩门声……" ("I once chatted idly with Holmes by the hearth. The conversation was unfinished when we suddenly heard a knock on the door...")

In the original works by Conan Doyle, Sherlock Holmes's personal charm emanates from his supplementing the deficiencies of the law, addressing the limitations of the police, and restructuring the realities of social order. This creates a tension between individual and collective that offers a critique of civilized society. However, in Zhang Kunte's translations, the tension and confrontation between Holmes and the police are selectively eliminated. The translator prefers to stand from the perspective of the collective, upholding the authority of social law, morality, and the police.

In the translation practice of *Margot la Balafree*, Wu Jianren did not hesitate to add or delete parts of the original text when it did not align with his own ideas, transforming it into an outright textbook of "filial piety and compassion" ("教孝教慈") (Zhao, 2012). Chapter eight of the novel depicts Rafe being late home due to drinking, causing his daughter Miao'er to be anxious and worried. Upon seeing her father's injured eyes, she cries sorrowfully. The latter half, where Miao'er longs for Rafe, does not exist in the original. This sentiment-filled segment was fabricated at Wu Jianren's request.

4.2.3. Sinicization

Some translators, based on Chinese ethical and moral culture, advocated for the "sinicization" of human sentiments and customs in translated novels. While some criticized them for being unfaithful to the original, these translators understood that this approach would "make it easier for readers to accept" (Chen, 2014).

There is extensive academic research on sinicization translation strategies in China. When detective novels were introduced to China, to accommodate local aesthetic preferences, moral traditions, and readers' habits, translators would employ specific strategies to integrate the ideas and artistic concepts of foreign detective novels into native genres like moralizing and Courtcase novels, thus opening the path to the "sinicization" of detective novels. Sinicization is evidenced in "localization (本土化)" (Zhan,

2022) “indigenization(在地化)” (Tao, 2020) “nationalization(“民族化”)(Yang, 2008) and “modernization(现代化)” (Yang, 2008).

Table 11: Sinicization (Zhan, Y. B. 2022, Tao, C. J. 2020, Hu, C. F. 2016, Yang, X. R. 2009)

Translation Strategy	Article Title	Author	Research Topic
Sinicization	Justice, Chivalry, National Righteousness? Focusing on the Translation, Imitation and Localization of Arsène Lupin's Novels	Zhan Yubing	Localization
	Local Reception and Collective Dissemination — On the “Localization” Process and Social Impact of the Adaptations of Sherlock Holmes Detective Stories	Tao Chunjun	Indigenization (The Sinicization of novel translation)
	The Other in Exotic Land: On “the Images of China” Translated by Howard Goldblatt	HU Chenfei	The “Chinese Image” in individual translated works: 1) Rural elements 2) Female elements 3) Mysterious elements: taboo aspects; minority ethnic characteristics; old-style large families 4) Lower-class elements 5) Historical elements
	From Gong'an to Detective: An Examination of the Transitional Forms of Modern Novels	Yang Xurong	Nationalization & Modernization
	Zhou Guisheng and the Localization of Late Qing Dynasty Detective Novels	Yang Xurong	Localization

In 2022, Zhan Yubing discussed the early “Localization” strategies in *Adventures of Arsène Lupin* (《亚森罗苹案全集》), with Zhou Shoujuan being the most noteworthy translator and compiler. Beyond presenting Lupin as a “master thief(“剧贼”),” Zhou endowed him with the reputation of a “righteous knight(“剧贼”),” integrating this duality within the Chinese traditional cultural context of “righteousness among thieves(“盗亦有道”))” (Zhan, 2022). In 2020, Tao Chunjun studied how *Adventure of Sherlock Holmes* was successfully localized during translation and adaptation processes, avoiding cultural incompatibility (Tao, 2020). In 2016, Hu explored the impact of Howard Goldblatt’s depictions of China on the English-speaking world (Hu, 2016).

In 2009 and 2008, Yang explored the localization of detective novels, integrating foreign detective novel ideas and artistic concepts with Chinese moralizing and Courtcase novels (Yang, 2009). He also discussed the nationalization of translated detective novels, expressing them using Chinese thoughts, language, and forms to imprint Chinese culture and literature (Yang, 2008).

Under the principle of Sinicization, the research object that gained significant attention was the Sinicization of female images.

4.2.3.1. Sinicization of Female Images

Compared to traditional literary portrayals of women, female characters in Western detective novels are Western women shaped by the English culture. They are tall, with distinct features, blonde hair, and blue eyes, possessing intelligent minds, independent personalities, and strong characters, which starkly contrasts with the traditional Chinese female aesthetic. Such character images were unfamiliar to late Qing Dynasty and early Republic Chinese readers, who had grown accustomed to delicate and frail female depictions. Consequently, it became necessary for translators to act as guides, adjusting the original text according to Chinese readers' aesthetic tastes through strategies of addition, deletion, and modification (Lin, 2017).

In *Adventures of Sherlock Holmes*, the Sinicization of female images is particularly evident. Female characters were altered from “strong” to “frail” (Tao, 2020). Chinese perceptions of female characters still adhered to traditional aesthetic norms. The original work was set in Victorian England, where women enjoyed relatively higher social status. In contrast, influenced by feudal traditions in modern China, women were still seen as men's appendages, and the populace still appreciated gentle,

charming, and pitiful female images. For instance, the characterization of Lady Brackenstall in the original text was significantly altered, removing her strong and quick-witted traits and retaining only the pitiable aspects, using phrases like “玉容惨淡”(delicate jade complexion) “梨花经雨”(tears like rain on a pear blossom) to describe her: “当吾初来时，夫人正晕绝。玉容惨淡，令人不胜怜惜。”(When I first arrived, the lady was unconscious. Her delicate jade complexion evoked great pity.) The removal of “strong and independent”(坚强独立) qualities and retention of only the frail characteristics exemplify how Chinese culture neutralized and transformed Western culture, making *Adventure of Sherlock Holmes* a prime example of Sinicization.

Zhang Kunde also handled female images based on the prevailing mainstream social ideologies. The specifics of this practice are illustrated below.

Table 12: Sinicization of Female Images (Zhang, C. 2021)

Original Text (Original Meaning)	Chinese Translation
In a coquettish Duchess of Devon shire fashion	This kind of description of women, which would seem rather inappropriate to Chinese readers, was directly deleted by the translator.
Quite an interesting study	“此女如斯，诚可作闺壶师范矣” (“Such a woman, indeed, can serve as a model for women in the boudoir”) (Doyle 1991c: 1696), adding a moralistic tone.
love	Translated as “悦之” (“fondness for”), reverting to the gentle and refined expression of traditional literature.
There was no use denying anything to a woman, for she would have her way”; “He used to say that a woman should be happy in her own family circle. But then, as I used to say to mother, a woman wants her own circle to begin with, and I had not got yet.” (Doyle 194)	“女子欲有为，诚无可以禁之之术也。”“常言女子当于室中自娱，而我常语吾母，女子当求友，我无友。” (“It is truly impossible to prevent a woman from achieving something if she desires it.” “It is often said that a woman should be content in her family, but as I often told my mother, a woman must seek companionship, and I have none.”) (Doyle 1991b: 1627) The specific context was removed, and the protagonist’s message was elevated, shifting the focus from the idea that a woman should seek companionship and escape domestic contentment to a broader view that women should strive for more.

In the comprehensive review of 35 papers about detective novels translation, two specific papers that discuss feminism focus on how translators handle the depiction of female characters in detective novel translations.

On one hand, Pan Hualing and Chen Zhijie examine Chen Hongbi, a female translator, and her approach to “smudging translation” in dealing with female characters. Chen Hongbi’s translations exhibit a distinctively delicate aesthetic perception, a feminine mode of discourse, a female perspective, and psychological experience. They affirm that female translators, using their translations as a medium, interpret gender relations through their unique perspectives and construct new female images in their minds(Li, Yang, 2012).

For example, in *Ledossier No.113* (《第一百十三案》), the characters Jie Xi(杰西), known for her gratitude, and Mei Niang(梅娘), characterized by her decisiveness, and in *Xue Huixia*(《薛蕙霞》), the intelligent and courageous detective Xue Huixia, are almost entirely localized into the Chinese context under Chen Hongbi’s translation, as shown in the following table.

Table 13: Sinicization of Female Images (Pan, H. L., & Chen, Z. J. 2016)

原文 (法语)	译文
stimuler l'enthousiasme de Mme Gypsy	效果则如火上加油 (The effect was like adding fuel to the fire.)
Mme Gypsy s'attendait à tout autre conseil. — Obéir!...murmura-t-elle,obéir...(Gaboriau 1868: 47)	此言殊出节西意外,乃喃喃自语,曰‘从命! 从命! 人常诫妇女以从命!’ (This statement was completely unexpected by Mme Gypsy, and she murmured to herself, “Obey! Obey! People always admonish women to obey!”)

Chen Hongbi intentionally and vividly exaggerates Jie Xi's reactions. The translator does not faithfully compare men and women directly, but rather intervenes by categorizing women as either “fierce”(“烈”) or “weak”(“弱”). Superficially, the translation seems to betray the original text by belittling some female characters, but the actual effect is to equate these women with men, thereby making the critique more striking. This makes the translation appear more authentic and reliable within the target language culture, while also empowering women to make their own choices—to surpass men with courage or mimic male cowardice.

Around the time of the Revolution of 1911, traditional gender ethics still dominated, and new Western feminist ideas were just entering China. A completely new image of women could not be established overnight, so translators often used deconstructive discourse to reveal the existence of unreasonable gender relations. Some of the expressions in the translations are not present in the original texts but are the natural reactions of the female translator, who has endured thousands of years of Chinese traditional culture's teachings on obedience. Confronted with the constraints and oppression of a patriarchal society, women express their discontent and deep-seated anger through murmurs rather than loud protests, through self-talk

In the translation process, the translator adopts a mild deconstructive strategy, using traditional aesthetic methods to view Western women. This results in a Chinese-outfitted female image that is both similar to and different from traditional Chinese women as well as Western women, reflecting the translator's expectations for a new image of Chinese women.

On the other hand, Li and Yang's(2021) comparison between the Shanghai Xiaoshuolin(小说林) version and the Yousuowei Bao(《有所谓报》) version(1905-1906) of *Qi Wang Hui*(《七王会》) reveals that the stories in Yousuowei Bao(《有所谓报》) systematically rewrote the depiction of female characters. The translators (especially male translators) deliberately rendered female characters less intelligent. Moreover, Pan Hualing and Chen Zhijie note the differences in how male and female translators approach detective novel translations: male translators tend to omit large sections of environmental description from Western novels, whereas female translators not only retain these sections but also elaborate on them, making the environmental and psychological descriptions more detailed and subtle, highlighting the aesthetic differences between genders (Pan, Chen, 2016). The systematic rewriting of female character images is as follows.

Table 13: Sinicization of Female Images (Li, B., & Yang, D. R. 2012)

Type of Modification	Original Text (Original Meaning)	Chinese Translation	Remarks
Being Unemployed	My mother lives here and has done so for years but my journalistic work keeps me in town during the greater part of the week.(Meade and Eustace 1900: 168)	余向在撤河某报馆作排字人。平时出外。惟礼拜六至礼拜一在家内。(Meizi Lady, 1906:90) (I once worked as a typesetter at a newspaper in Chih River. I usually go out, but I return home from Saturday to Monday.)	The professional Miss Fancourt in the original text has quietly “become unemployed” in the translation.
Silenced	But the man can do nothing to your boy! “I said, “Of course I will find out what I can but — “Mrs. Kenyon interrupted me. “Thank you. It is a relief to know that you will help me....(Meade & Eustace 1900: 13)	吾曰。夫人不必过虑。吾敢决东嘉士不能害汝之令郎。虽然。吾力所能为者。莫敢不竭力以相助。坚仁夫人曰。吾乃一寡妇。吾儿乃一幼童..... (Nawenxia, 1906-2-21) (I said, “Madam, you need not worry. I can assure you that Mr. Dong cannot harm your son. Nonetheless, I will do all in my power to assist.” Mrs. Kenyon said, “I am a widow, and my son is just a child...”)	The translation omits the part where Mrs. Kenyon interrupts the male speaker in the original text.
Summoned Favorably	In the original text, Uncle Henry's plot was accidentally discovered by Garryshon. Garryshon went to see Dr. Galucci for a medical consultation, and when he left, his uncle Henry arrived, claiming he was also there for treatment. When Henry entered and closed the door, Garryshon accidentally found a piece of paper left behind by his uncle, which read: “Innocuous to man but fatal to the horse” (Meade &	加姑娘嫣然一笑。皓齿微露。顾谓余曰。适与友定约未赴。而先生之驾有适至。妾不敢延。故拨冗至此。未知先生何以教我。余曰。薄具蔬膳。屈驾同叙。并有腹心之事相托。姑娘曰。先生苟有所委。妾无不惟命是从。 (Nawenxia, 1906-5-13) (Miss Jia smiled sweetly, her white teeth showing slightly. She looked at me and said, “I had an appointment with a friend that I could not attend, but upon receiving your esteemed invitation, I could	This completely fabricated scene and dialogue emphasize the patriarchal social relations of the time, showing how the translator was influenced by traditional culture.

	Eustace 1900: 63) (“人无伤，然马必死”)	not delay and have made time to come. May I ask what instructions you have for me?” I said, “I have prepared a simple meal and wish to discuss a matter of great importance with you.” She replied, “If you have something to entrust to me, I will gladly obey.”)	
Hidden Identity	Provided however Alison married according to the conditions of the will the whole of the hundred thousand pounds was to be settled on her and her children. The conditions are as follows: The man who married Alison was to settle a similar sum of one hundred thousand upon her and her children and he was also to add the name of Carr to his own. Failing the fulfillment of these two conditions, Alison, if she married was to lose the interest and capital of her father's fortune the whole going to Felix Carr for his life and after him to his eldest son. (Meade & Eustace 1900: 51)	遗嘱曰。倘异日吾女长成。可带遗金五十万磅出嫁。任从吾女支用。但欲娶吾女者。必须聘金五十万磅方可。否则不能。倘或吾女不愿嫁人。在吾家自由终老。则该五十万金利息。每年均为吾女费用。(Nawenxia, 1906-3-17) (The will stated: “If my daughter reaches maturity, she can take fifty thousand pounds as dowry and marry. The sum shall be hers to use. However, whoever marries my daughter must also provide a dowry of fifty thousand pounds. If not, they cannot marry her. If my daughter chooses not to marry, she may remain at home for life, with the interest from the fifty thousand pounds covering her annual expenses.”)	At the time, although the social status of women had improved, they still struggled to break free from patriarchal constraints. A direct translation might not have resonated with the male-dominated readership of the time. Thus, the obstacles set by the father were reduced to a simple issue of dowry.

5. Conclusion

Through the aforementioned review, we have revisited the evolution of translation practices. Since the late 19th century, Chinese translations of detective novels have gone through a process of initial exploration to mature development. Early translations tended to focus on literal translation, gradually evolving into more diversified and sophisticated translation strategies. Historical translators, such as Zhou Guisheng, have made significant contributions to the translation of detective novels, not only broadening Chinese readers' understanding of Western literature but also enriching translation theories and practices.

Over time, the techniques and strategies for translating detective novels have become more varied, including faithful translation, addition and omission, adaptation to Chinese contexts, among others. This diversity showcases the complexity and creativity involved in translation activities. Since the 21st century, the academic study of detective novel translation has deepened, encompassing multiple dimensions such as translation theory, methodology, and cultural studies.

Translation of detective novels, as a form of cultural exchange, has fostered mutual understanding and integration between Chinese and Western cultures, enriching the cultural horizons of Chinese readers. The overview of research on detective novel translation provides an empirical foundation for the development of translation theories, particularly in addressing cultural differences and narrative technique transformations. By studying the techniques and strategies of translating detective novels, we can improve overall translation quality, help readers better understand and appreciate literary works from different cultural backgrounds, and enhance cross-cultural communication skills.

In summary, this review not only outlines the historical trajectory and current status of Chinese translations of detective novels but also summarizes the development of translation theories and practices. It makes a significant contribution to further promoting cultural exchange between China and the West through detective novel translation.

References

- Zhan, Y. B. (2022). Justice, Chivalry, and National Duty? Centered on the Translation, Imitation, and Localization of Arsène Lupin Series Novels. *Chinese Comparative Literature*, 2022(03), 128-129. DOI:10.16234/j.cnki.cn31-1694/i.2022.03.011
- Tao, C. J. (2020). Local Acceptance and Joint Communication: On the Localization Process and Social Impact of the Adaptation of Sherlock Holmes Detective Cases. *New Cinema*, (2), 135.
- Yang, X. R. (2009). Zhou Guisheng and the Localization of Detective Novels in the Late Qing Dynasty. *Literary Review*, (05), 184 - 188.
- Yuan, D. Y. (1996). Zhou Guisheng: A Pioneer in Translation in Late Qing Dynasty. *Chinese Translators Journal*, (02).
- Prince, G. (2001). *A Dictionary of Narratology* (Q. Guoqiang et al., Trans.). Shanghai Translation Publishing House. (Original work published 2001)
- Liu, J. H. (2019). *On the Emergence of Chivalrous Legal Novels in Qing Dynasty and Modern Chinese Detective Novels*(Master's thesis). Hunan Normal University, Hainan.
- Chen, D. K. (2015). On Modern Translated Novels. *Literary Review*, (2), 198.
- Ren, X. (2001). *Another Landscape of Literature: A Historical Discussion of Detective Novels*. China Youth Press.
- Luo, X. Z. (1984). *Anthology of Translation Theories*. The Commercial Press.

- Meng, L. (2007). The Acceptance and Adaptation of Western Narrative Modes in Translated Novels: A Case Study of Detective Novels Published in the Chinese Progress. *Theoretical Guide*, (11), 128 - 130.
- Liu, J. (2014). The Survival Strategies of Sherlock Holmes Detective Novels in the Normative Evolution from the Late Qing to the May Fourth Movement. *Foreign Languages and Literature*, 30(3), 145 - 149.
- Hurtado, A. (2001). Traducción y traductología. Cátedra.
- Dong, L. (2021). The Differences and Classification of Translation Techniques, Translation Methods, and Translation Strategies. *Journal of Xiangtan University (Philosophy and Social Sciences)*, 45(02), 187 - 188. DOI:10.13715/j.cnki.jxupss.2021.02.031
- Chen, P. Y., & Xia, X. H. (1997). *Twentieth Century Chinese Novel Theory Materials (Volume 1)*. Peking University Press.
- Yu, L. (2013). Popular Writers in the History of Modern Literary Translation. *Research Journal of Modern Chinese Literature*, (05), 41. DOI:10.16287/j.cnki.cn11 - 2589/i.2013.05.001
- Pan, H. L., & Chen, Z. J. (2016). Origins of Chinese Feminist Translation During Revolution of 1911. *Foreign Language Journal*, (04), 139 - 142. DOI: 10.16263/j.cnki.23 - 1071/h.2016.04.031
- Du, T. F. (2014). The Influence of the Translation of Sherlock Holmes Cases on the Narrative Modes of Modern Chinese Detective Novels. *Qinghai Social Sciences*, (03), 151 - 152. DOI:10.14154/j.cnki.qss.2014.03.006
- Qi, J. X., & Li, D. C. (2019). When the False Becomes the True, the True Also Becomes False: The Cultural and Literary Phenomena Revealed by the First Forged Translation of Detective Novels in Late Qing and Early Republic of China. *Chinese Translators Journal*, 40(6), 45 - 47.
- Zhao, X. F. (2012). Translation and Cultural Negotiation: On the Translation of Detective Novels in Late Qing Dynasty from the Perspective of "The Poisoned Circle". *Chinese Comparative Literature*, (1), 40 - 41.
- Zhang, C. (2021). The Translation of "Sherlock Holmes" and the Practice of Fiction in the Reform Vision of Shiwu Bao. *Chinese Comparative Literature*, 2021(01), 67 - 69. DOI:10.16234/j.cnki.cn31 - 1694/i.2021.01.006
- Xu, X. Y. (2012). A Study on the Translation of English Detective Novels in the Late Qing and Early Republican Periods. *Lantai World*, (19), 91 - 92. DOI: 10.16565/j.cnki.1006 - 7744.2012.19.007
- Ren, X. (2011). The Emergence and Significance of Chinese Detective Novels. *Social Sciences in China*, (4), 209.
- Doyle, A. C. (2006). *The Complete Sherlock Holmes Classic Series*. Shanghai World Publishing Corporation.
- Doyle, A. C. (1919). *The Blood Book (Complete Collection of Sherlock Holmes Detective Cases)* (Z. Shoujuan, Trans.). Zhonghua Book Company.
- Cui, X. Y. (2014). The Translation of Foreign Novels and the Enthusiasm for Translated Novels in Late Qing Dynasty. *Language Planning*, (14), 63. DOI:10.16412/j.cnki.1001 - 8476.2014.14.024
- Tang, Z. S., & Zhu, Q. D. (2014). The Translation of Novels in Late Qing and Early Republic of China and Its Value in Literary History. *Research Journal of Modern Chinese Literature*, (2), 41. DOI:10.16287/j.cnki.cn11 - 2589/i.2014.02.003
- Marco, J. (2004). Les tècniques de traducció (dels referents culturals): retorn per a quedar-nos-hi. *Quaderns: revista de traducció*, (11).
- Qiao, P. (2007). An Analysis of the Applicability of Polysystem Theory: Taking the Translated Literature of Late Qing Dynasty as an Example. *Journal of Ningxia University (Humanities & Social Sciences)*, (2), 182.
- Humpherys, A. (2017, June 27). *British Detective Fiction in the 19th and Early 20th Centuries*. Oxford Research Encyclopedia of Literature. Retrieved February 8
- Ban, N. (1919). Preface [Z] // A. C. Doyle (Z. Shoujuan, Trans.). *The Blood Book (Complete Collection of Sherlock Holmes Detective Cases)*. Zhonghua Book Company.
- Lu, G. F. (2007). Utilitarian Thought in the Translation and Introduction of Modern Foreign Novels. *Academia*, (04), 236-239.
- Chen, P. Y., & Xia, X. H. (1997). *Twentieth Century Chinese Novel Theory Materials (Volume 1: 1897-1916)*. Peking University Press.
- Chen, P. Y. (1989). *A History of Twentieth Century Chinese Novels (Volume 1)*. Peking University Press.
- Li, K. X. (2004). On the Strategies of Advertisement Translation. *Chinese Translators Journal*, (6), 64.
- Lin, M. Y. (2017). *A Study on Translated Detective Novels in the Late Qing and Early Republican Periods (Master Thesis)*. Hainan University, Hainan.
- Chen, C. X. (2014). On the Potential Influence of Readers on the Textual Forms of Translated Novels in the Late Qing and Early Republican Periods. *Literary Studies*, (2), 61 - 63.
- Yang, X. R. (2008, March 27). From Case Records to Detective Novels: An Investigation into the Transitional Forms of Modern Novels. *Journal of Central China Normal University (Humanities and Social Sciences Edition)*.
- Hu, C. F. (2016). "The Other in a Foreign Land: A Study of the 'Chinese Image' in Howard Goldblatt's Writings". *Foreign Languages and Literature*, 32(2), 146.
- Li, B., & Yang, D. R. (2012). Women in translated novels in Hong Kong Chinese - language newspapers in the early 20th century: Taking "The Gathering of the Seven Kings" published in "The Only Interesting Newspaper with Something to Say" (1905 - 1906) as an example. *Shandong Foreign Language Teaching Journal*, 33(1), 91-96.